

# UP STAIRS CLUB

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CHICAGO, ILLINOIS

AN EDUCATION GROUP

The long delay in this issue is due to the intense activity that has gone on in these parts in the past two months - now that the concerts are over we begin to get interested in the summer course - but where is the summer? Now to the news.... KELLY BROWN opened in the new Musical Revue "Chic" at the Orpheum Theatre in New York on May 15 ... everybody here at home was pleased to see him in such a handsome part in the TV show "Meet Me In St. Louis" ... on the domestic side KELLY & ISABEL have a new baby girl - ELIZABETH SONIA - born on April 27, their third child... BILL REILLY was one of the few new dancers chosen to go with Robbins to the Festival of Two Worlds at Spoleto, Italy - wife SHIRLEY is expecting sometime in August ... JIM MOORE will go for his second year to Spoleto - he was recently home for a visit before their rehearsal began ... they will be in Europe until sometime next November ... JOAN PETLAK has a principle part in the new Ethel Merman show "Gypsy" which is said to be a hit... like a bolt of thunder PAT & JUANITA HEIM announced their separation the day after the May 10 concert in which they appeared as a pair of happy lovers ... PAT is dancing in the Ford Motor Co. commercial movie in Detroit for ROD ALEXANDER - this is to be followed by a tour ... AUDRE DECHMANN is also in the group ... on the marriage mart here at home - on June 13 both CAROL JURISIC & MURIEL BACCIOCO will take the plunge for better or for worse... DOLORES LIPINSKI & PATRICK CUMMINGS both went to New York following the Chicago Ballet tour for a try-out with Robbins ... which explains their absence on the recent SC program ... DARRELL NOTARA - health permitting will dance for the Starlight Opera Co. in Kansas City this summer ... PHIL DANA will be at Music Theatre... new on the Sadowski Polka show is KAROLY BARTA from Hungary ... he is the friendly young boy you see in the classes recently ... KAREN ROSE has been on the show for over a year... with her are MARY ANN CROCETTI & ADRIENNE FLIEGEL also from the school ... JUANITA HEIM has been dancing on the rival Polka show ... when should a dancer go to

New York ... certainly not until they are thoroughly prepared ... in the past many have gone prematurely only to come home bitter and hating the dance...when the truth is they had no business going there in the first place... since last summer talented JOE PRICE, DOROTHY SLEESSMAN (Recently married). ALICIA HODGINI . & IANI DRAKE are among this group... and most recently to join this clan ...RICHARD KEMMLER ... experience proves that it is not wise to burn bridges behind you ...NANNETTE SEWARD planning a fall wedding has been upset by sister CAROLYN'S serious illness which doctors had difficulty in diagnosing.... last report undulant fever... RUTH PAGE was asked by the Mayor's office to present her company next summer for the Queen's visit - plans were dropped when the Mayor was told the Queen liked only British Ballet - chauvinistic or commercial? We are all going to miss INGA WEISS when she leaves for San Francisco.. since November 1957 she has been an enthusiastic artist student in our classes, ... no dancer, be they foreign, American, modern, ballet or character has entered so wholeheartedly into our lives and way of thinking... we all wish you well, INGA and your attractive husband ANDIS, and all feel certain our paths will cross again... BUD TYGETT & GILDO DI NUNZIO will be summering in Spain... BILL MALONEY had an offer to join the Festival Ballet Co. but will be at Interlochen again this summer... this is to be SHEILA REILLY'S sixth year as head of the ballet department... JOE KAMINSKI will go for his third year and BARBARA STEELE will be there for her first year... MR. STONE will teach for the Oklahoma Dancing Masters on June 10 and 11 in Oklahoma City...late in July he will teach for the Chicago National Dancing Masters... The last two weeks in August Mr. CAMRYN will teach at the American Ballet Center in New York City... FRED STROBEL back from his Canadian engagements with the Winnipeg Ballet... SPIRO PASTOS is now singing nightly at Dante's Inferno and at this point has given up the thought of a teaching career

late news...GILDO DI NUNZIO writes he will be leaving the Festival ballet June 1.. going to Munich for the summer...will be doing TV and possibly a movie...it wont be too long before CHUCK SCHICK will be back from service...along about Xmas and all will be glad to have him back...EDDIE NOLL doing choreography for summer theatre at Sacananda New York...JACK WARNER as bright and happy as ever doing principle parts in Damned Yankees and Lil Abner in Summer stock at Flint Michigan... This years High School graduates are PEGGY POWELL, JOAN GREEN, EVON SNYDER, DOLORES HERNANDEZ and GERRY SYMANSKI who received a \$500 scholarship from Mayor Daley to be used in any school of her choice... the graduates into High School are too numerous to mention here...the new GRAND that now graces the third floor has a history all its own..it was once a piano rented out only for concert use by a local concern. A Club of Piano Tuners who meet in the shop of W.A. Luvisi on the west side bought it to rebuild and at that time it was tagged for SC when completed...we had begun to think it was just a myth...but now, there it is....

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BENTLEY STONE & WALTER CAMRYN have for 25 years been prominent as dancers and choreographers in Chicago - their programs have always indicated the future because many well known dancers today had their first show-case on Stone-Camryn programs. These programs have always been dedicated to original ballets the contemporary theatre and furthering of Chicago talent.

Outside artists are never hired but the opportunities are given to the most promising talent coming up on the scene... and they alone are the benefactors in doing these programs. Certainly no money is made and most often it is lost. Don't let anyone tell you anything different - all local groups lose money. The most recent concerts were presented as well as could be afforded and were on the whole the best we have ever done. Most people have no conception of the expense of even a small program and for this reason we are giving the costs of the May 8 and 10 concerts (for their education value). Also please notice that no money is spent on dancers or choreographers, in fact, they gave up every Sunday since last September.

The failure in getting full houses for this effort is many reasons; every local group is up against the same problem

unless it is a second rate school recital there is no merit in these other than satisfying the ego of vain parents. Here are a few of the most flagrant reasons:

1. The total lack of civic pride in the average Chicagoan.
2. No press support even with expensive advertising.
3. The fact that people will not put themselves out to see what is going on about them.
4. The lack of discriminating taste is a big factor.
5. The lack of interest in young talent unless they are blood relatives.

If you are one of these souls who complain because programs are not given in loop or easily accessible theatres, then in your mind multiply these figures by four - and you will have a good reason why.

Theatre rental . . . . .	\$ 250.00
Printing tickets . . . . .	34.27
Fliers for publicity . . . . .	63.70
Newspaper advertisements . . . . .	178.92
Stage Crew . . . . .	100.00
Rental of lights and labor . . . . .	212.50
Light Designs-Carol Hoover . . . . .	100.00
Draperies . . . . .	42.00
Printed programs . . . . .	105.10
Transfer . . . . .	19.25
Theatre Tax . . . . .	103.11
Rehearsal expenses for Alice and Divertissements . . . . .	240.00
Rehearsal expenses on Willow and Score . . . . .	249.00
Cost of Willow Scenery . . . . .	\$433.25
Paid by Fun Fair. . . . .	144.00
	289.25
Flowers . . . . .	50.00
Piano Tuned . . . . .	7.50
Total Expenses . . . . .	\$2,277.66

#### COMMENTS ON THE MAY 8 and 10 CONCERTS

By Ann Barzel:

Koesun, Kriza Sparkle. Stone-Camryn Ballet Hailed. A strong new ballet and guest soloists John Kriza and Ruth Ann Koesun made an eventful occasion of the Stone-Camryn Ballet's performance in the St. Alphonsus Theatre last night. The audience was thumpingly happy about both.

"Strange New Street" was built around two dancers' talents (Koesun and Kriza) to evoke dramatic mood in

stylized classicism. Stone's choreographic ideas were inventive, original and most of all beautifully appropriate. His search for the new never leads him to the labored.

"Like a Weeping Willow" .. choreographed by Walter Camryn is a fine ballet and it made an immediate impression. -- Camryn places it in a prairie town at the beginning of the century. He often turns to this time and place. Perhaps its unsophisticated, forthright simplicity appeals to his forthright, honest approach to dance. He is always explicit, even literal. He uses the spoken word, expletives, squeals, chanting choruses.

The leading dancers, Patrick and Juanita Heim turned in superb performances. Patrick has a positive strength and a bit of poetry that reminds one of the yearnings of a Sherwood Anderson hero. Juanita Heim assumed a bit of the wanton air only a very beautiful girl can wear becomingly. Darrell Notara made an important contribution as the Holy-Roller preacher insistant about sin.

Most winning of all is "A Friend Is Someone Who Likes You", a poem for young people choreographed by Stone to Delius music. It has surface simplicity and deeper magic and imagination. Polly Harding, as a friendly wind, was one of the loveliest parts of the work.

By Inga Weiss:

Observing the groups of young dancers on the stage at the St. Alphonsus Theatre one could be delighted about the freshness and capacity of their performance. The choreographic designs for both the students and professionals associated with the Stone-Camryn Ballet, proved to be of interest and idea. They were well chosen in regard to various individual talents and accentuated by some outstanding parts performed by well known guest soloists. The ballet, "Like A Weeping Willow" had a strong dramatic profile and an amazing strength of conviction on behalf of the expressive interpretation of the dancers. In lively contrast to it stood the charming suite of "A Friend is Someone Who Likes You" - besides spirit and imagination, it reflected both the game of dance and the joy of dancing. All together a well balanced program in execution and accomplishment and with a very nice and

productive relationship of the dancers and the choreographers.

By Rudolph Ganz.

My Friend, Esther La Berge, and I enjoyed your evening of ballet very much. Unfortunately, we could not stay for the artistically adult group on account of the late hour for Mrs. LaBerge's trip home. You have a remarkably gifted company and I am glad the music of Norman Curtis was so well received in the Chicago American.

By Martha Woollett.

"Weeping Willow" is truly great. This is not an "afternoon performance-go-back-stage-to-meet-the-choreographer" gesture. Once in a while, not often, when at the ballet, I find suddenly, that I haven't been in my seat for quite a spell, I've been in the center of what was going on - then I know I've just seen a great performance - that's how it was Friday nite. Oh, may it go on to more and more performances, the file on "American Heritage" is much richer now than before.

By Valerie Rosay of New York.

We are reminded often, too often, that ballet has deteriorated in America. Teachers no longer trained in fine ballet technic, nor interested in making students into finished dancers with style and authority.

Your concert at St. Alphonsus Athenaeum Theatre convinced me that here in Chicago are two masters, Stone and Camryn, so beautifully equipped that they can and do make fine dancers of the bodies they train.

It was a superbly conceived and executed program. I found an enjoyment that was thrilling, that I miss in so many New York concerts. You know I attend them all because no art appeals to me like dancing.

Sincerely I salute you, Valerie Rosay.

By Loretta Rozak.

"Like a Weeping Willow" is the American classic - music - sets - costumes - dancers all complimented the choreography - there wasn't a movement out of line.

By Betsy Ross.

The program was so successful and so satisfactory to watch. It was presented beautifully - according to everyone's

standards. It was Stone-Camryn standard - and that is the top.

By Madelene Hargadon.

These were the highlights of the concert for me - "Alice in Wonderland" - the choreography for the Red and White Queens and the Mad Tea Party and the people who danced them - the whole ballet was thoroughly delightful. "Like a Weeping Willow" - the choreography the best you've ever done...the exciting Revival Meeting - Pat Heim for his excellent interpretation and dancing - the superb lighting - those fascination panels, so simple and yet setting the scene so convincingly...and again the choreography - like intricately devised counterpoint. "A Friend is Someone Who Likes You" - Bentley's wonderful imagination at it's best...utterly charming "Strange New Street"- interesting mood - beautifully danced - Lora's music...I thought the whole program was well produced and the dancing was so very good. There was so much I liked, I could fill a column, but these were outstanding to me.

By Joan Grant.

Friday, May 8th, was an eventful day. It marked the opening performance of the Stone-Camryn Ballet and with this answered some general questions which had posed themselves in my mind since recently coming to the Stone-Camryn School of Ballet.

As a modern dancer, with very little ballet study "under her belt", struggling through the challenging classes of Mr. Stone and Mr. Camryn, I had asked myself these questions:

1. After all these years of modern dance training why are you doing this to yourself?

2. What happens when these individual movements we're studying in class are brought together and given a shape or form?

3. What is the approach attitude towards ballet movement that gives the dance it's style? Secondly, how limited is it?

A part of my first question is being answered every day in classes; this certainly is a new organized movement experience and valuable because it extends one's view of what is possible to do with

the body. Any dancer who is not interested in this aspect of dance, knowingly or not, limits themselves.

The last part of the first question was answered shortly after the curtains parted at the performance. The people on stage moved in a big wide-open way with a clarity of technique that was delightful to watch. I wish so that more modern dancers would attend ballet performances. If they are really serious about their work they couldn't help but see the value of this training.

As to the putting together of dances, they utilized the techniques in such a way as to present no doubt to the observer about what they were trying to convey in feeling and idea. I felt particularly akin to the ballet "Like a Weeping Willow". The first section danced solo by Mr. Patrick Heim was stunning. He was "in it" and technically, at least to an "uneducated ballet eye" it was difficult.

Ruth Ann Koesun and John Kriza in "Strange New Street" were a provocative twosome in Mr. Stone's downright handsome choreography. This stirred up modern conception is the interesting thematic material in the use of arm movement which was stated in the beginning and again at the end. It had a mysterious quality that I liked.

The approach to the dances and therefore the styles of the different dances were wide in variety. Alice in her Wonderland used much gesturing and dramatic action close to pantomime as did her many friends.

Ruth Ann Koesun and John Kriza in Mr. Camryn's "Aragon Waltz" made one gasp at the sheer movement feats which they executed. The dance utilized this principle and was one with itself in its point of view.

The wide variety of styles was most enjoyable and interesting. I came from this concert knowing more than before hand.

By Mary Gehr Ray.

It was a complete delight to watch these young dancers - spontaneous, inventive, beautifully trained, and full of the joy of moving. In "Alice in Wonderland" they seemed especially sure, melting from one fantastic sequence to one still more so, completely capturing the spirit of this most wonderful of dreams.

By Rev. J. J. Walsh.

This time your efforts have resulted in one of the most engrossing dance experiences I have ever witnessed in the Theatre. I have always marveled at your resourcefulness but I found "Willow" and "Alice" exceptionally creative and imaginative. Many thanks for an unforgettable pleasure.

#### ANSWERS TO APRIL 5TH QUESTIONNAIRE

1. Anna Ludmilla
2. Celest Holm
3. Luigi Albertieri
4. Adolph Bolm - Laurent Novikoff -  
Serge Oukrainsky.
5. Pavley-Oukrainsky School - the Adolph Bolm School and Laurent Novikoff's.
6. Terese Rudolph
7. Doris Humphrey
8. Edward Caton - Vincenzo Celli -  
Thalia Mara
9. Janice Rule - Carol Lawrence
10. Vida Brown
11. There are so many successful male dancers from Chicago it is difficult to name just ten - here are the most important ones; John Kriza, Kelly Brown, Alan Howard, William Reilly, James Moore, Ken Johnson, Darrell Notara, John Sharpe, James Jamieson, Bob Fosse, Charles Schick, Kenneth MacKenzie, George Tomal and Patrick Cummings.
12. Anatole Bourman.

What's your artistic I.Q.? Instead of a new questionnaire, try this. How many of these works of art are you familiar with?

Degas -

The Dance Foyer at the Opera  
Ballet dancer - bronze.  
The Rehearsal

Picasso -

Two Saltimbanques  
Family of Saltimbanques

Renoir -

The Dancer  
La Bal a' Bougival

Paul Manship -

Dancer and Gazelles

Cecilia Beaux -

The Dancing Lesson

Laura Knight -

Dressing for the Ballet

Carpeau -

The Dance  
John Singer Sargent -  
Head of Nijinsky  
El Jaleo  
Alfred Lenz -  
Pavlova  
The Spirit of the Dance  
Harriet Frismuth -  
Joy of the Waters  
The Dancers  
Michel Fokine  
Rhapsody  
The Vine  
Malvina Hoffman -  
La Peri -  
Bacchanale  
Toulouse Lautrec -  
Chocolate Dancing in Achilles Bar  
The First Pair of Tights  
La Goulue  
Troy Kinney -  
Adolph Bolm in Prince Igor  
Autumn Leaves  
Moonlight  
Pavlova Gavotte  
Swallows  
Alfred E. Chalon -  
Pas de Quatre

#### NOTES FROM A DANCER'S SCRAPBOOK.

"On Work".

Happiness, I have discovered, is nearly always a rebound from hard work.

David Grayson

What we call "creative work" ought not to be called work at all, because it isn't ... I imagine that Thomas Edison never did a day's work in his last fifty years.

Stephen Leacock

One must work, nothing but work, and one must have patience.

Rodin

Those who work much do not work hard.

Thoreau

One must work, if not from inclination, at least out of despair - since it proves, on close examination, that work is less boring than amusing oneself. Beauchaire

The labor of the body frees us from the pains of the mind, and thus makes the poor happy.

Le Rochefoucauld

The crowning fortune of a man is to be born to some pursuit which finds him employment and happiness, whether it be to

make baskets, or broadswords, or canals, or statues, or songs. Emerson.

#### THE HISTORY OF DANCE By Loretta Rozak

The Romans did not show a native instinct for art. Their national qualities were essentially warlike, and were developed by years of struggle for existence. A people whose organized life was political and martial, which for so long found expression first in defense, later in conquest, did not develop a true art life. As they grew stronger they built their collections up by pillage and purchase. They were taught music, oratory, dancing, architecture by the Greeks who sought the capitol of the world. Roman nobles initiated Greek customs, learned the Greek language, cultivated dancing and music according to the Greek methods, used Greek instruments, sang Greek songs, and found companies of dancers and singers to furnish entertainment at their feasts and at the public spectacles. Music and dancing,

however, were combined by the Romans. This was their favorite distraction in the high ranks of Roman society.

However, if to Greece, modern ballet owes much for the encouragement of the Dance, to Rome, it is even more indebted for the development of the art of pantomime. Among the more famous of the Latin pantomimists were Pylades, who was the inventor of the tragic pantomimes, and Bathyllus, who was the composer of livelier episodes. For some time they joined forces and had a theatre of their own where they staged comedies and tragedies composed by themselves without words or any other aid in telling the story of the play than dancing, pantomime and music. The two became involved in court intrigue - became jealous, then rivals, and, in time a financially happy partnership was dissolved. The Roman era was also responsible for using masks in stage productions.

Next, early Christian era.